

## FRENCH SUBTITLING STRATEGIES AND TECHNIQUES USED IN INDONESIAN FILM *MARLINA SI PEMBUNUH DALAM EMPAT BABAK*

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### ABSTRACT

This qualitative research aims to describe the use of subtitling strategies and techniques in Indonesian film *Marlina si Pembunuh dalam Empat Babak* due to spatial constraints. The corpus consists of Indonesian audio script of the movie and its French subtitle. The theoretical framework is based on Gottlieb's ten strategies of subtitling, and Carmitroglou's, Carroll and Ivarsson's codes of subtitling. The results indicate that out of ten strategies, one strategy, transcription, is not applicable to the corpus. The most common strategies are transfer, then condensation. Transfer is used to translate simple phrases, while condensation is used to translate dialogs with unimportant utterances. It is concluded that the genre of *Marlina* has a crucial role in the variation of used strategies. The dialogs in *Marlina* are short and fast tempo. Therefore, in order to create good subtitles, the use of those strategies become essentials for translators.

**KEYWORDS:** film, *Marlina si Pembunuh dalam Empat Babak*, translation, audiovisual translation, French subtitling

### INTRODUCTION

Translation holds a crucial role in cross-cultural communication. Nida and Taber (1982) stated that translation is an attempt to reproduce in the target language (TL) the closest equivalent of the source language (SL) message. According to Gottlieb (2004), in translation, there is a transfer of message from one language to another. He added that translation is divided into two based on their communication channel: (1) isosemiotic translation, and (2) diasemiatic translation. Iseosemiotic translation uses the same communication channel as their original channel, whereas diasemiatic translation is a cross-channel communication. In accordance to the definition above, subtitling as a form of film translation is a diasemiatic translation.

Furthermore, Gottlieb defined subtitling as "written, additive, immediate, synchronous, and polymedial translation." However, beside subtitling, there are other forms of polysemiotic media (TV, film, video, etc.) translation. Chiaro (2009) explained the three types of film translation

which are dubbing, subtitling, and voice-over. Dubbing and voice-over are polysemiotic media translation using acoustic channel, while subtitling is polysemiotic media translation using written language. It is concluded that due to change in communication channels, subtitling is the only one included in diasemiotic translation.

According to Dries, cited by Khalaf (2016), subtitling is divided into three main types: (1) intralingual subtitles, which are made for the deaf and the hard-of-hearing, for language learning purposes, for karaoke effect, for dialects of the same language, for notices and announcements; (2) interlingual subtitles, which are made for hearers, and for the deaf and hard-of-hearing; and (3) bilingual subtitles.

Furthermore, Khalaf (2016), citing Cintas and Remael, discussed two additional classifications for subtitling according to their time and technical parameters. According to time, there are prepared subtitles, which were made and completed before running the broadcast, and live subtitling, which can be done by interpreters. Meanwhile, according to technical parameters, subtitles are divided into opened subtitles or subtitles that cannot be removed from the image and close subtitles, which can be added or removed as desired.

As part of the translation field, subtitling has its own challenges due to the spatial and temporal constraints, such as limited numbers of characters per line, the duration of subtitles on the screen, and the position and size of subtitles. To overcome those challenges, the appropriate strategies and techniques must be applied in subtitling. Gottlieb, in Khalaf (2016), proposed ten strategies to create subtitle that make audiovisual materials understandable by the audiences.

One of the audiovisual materials that needs subtitles is an Indonesian film titled *Marlina si Pembunuh dalam Empat Babak*. Directed by Mouly Surya, *Marlina* premiered in the Directors' Fortnight section at the 2017 Cannes Film Festival. Subverting several genres at once, a mix of revenge-thriller and drama, *Marlina* offered a stark contrast in comparison to other Indonesian films. According to Bordwell et al. (2016), the thriller genre had numerous, overlapping subgenres. It was meant to induce a high level of suspense, tension, anticipation, and other similar emotions in the viewers. In *Marlina*, classic music scores backed up no-dialogue scenes to build the thrilling atmosphere of the film.

On the other hand, the drama genre is intended to exhibit human behaviors in the midst of crisis and present real-life situations. The drama in *Marlina* is shown through the plot and the film dialogs, which have short durations, but leave powerful impacts on the viewers. Despite being made for international festival audiences, the entire film is delivered in Indonesian, hence subtitles are required to aid international audiences to understand the message of the film. However, it didn't stop *Marlina* from gaining recognition in international film awards and festivals, such as Poland's *Five Flavours Film Festival*, Spain's *Sitges International Fantastic Film*, and Philippine's *The QCinema Film Festival*. *Marlina si Pembunuh dalam Empat Babak* tells about a grieving widow named Marlina who lived a quiet life until a group of bandits threatened her life, treasure, and her honor. She killed some of the bandits and beheaded the leader of the group, Markus. To seek justice and empowerment, she went on a journey while carrying the decapitated head of Markus.

Several authors had studied the subtitling strategies and techniques in films, such as Anida

Nurrahmi (2013) who discussed the subtitling strategies and techniques in a short French film titled *Le Marais*; and Farid Ghaemi and Janin Benyamin (2011) who examined the subtitling strategies used in five American films with different genres. In her research, Nurrahmi stated that the application of subtitling strategies could be combined in order to deliver the message from source language (SL) to target language (TL), while Ghaemi and Benyamin found that the film genre had a crucial role in the variation of used strategies. Both studies referred to Gottlieb's ten strategies of subtitling as their theoretical framework.

Despite using the same type of corpus, neither of the studies used Indonesian film as their corpus. Furthermore, to the best of the researcher's knowledge, there is no previous research discussing the subtitling strategies and techniques from Indonesian to French. Therefore, the present paper attempted to describe the use of subtitling strategies and techniques in Indonesian film *Marlina si Pembunuh dalam Empat Babak* due to spatial constraints and to find the role of the film's genre in the variation of used strategies. The findings of this research can contribute to the existing knowledge of interlingual subtitling fields, especially Indonesian-French subtitling.

## **RESEARCH METHODS**

This research conducted a comparative, descriptive, non-judgmental method on an Indonesian-French parallel corpus which was collected using the literature review technique. The corpus comprised the Indonesian audio script of *Marlina si Pembunuh dalam Empat Babak* and its French translation in the form of subtitles which was selected from the film's forth act for the purpose of strategies variances.

In order to obtain the required information, the researcher followed a three-step procedure: (1) the researcher watched the film *Marlina si Pembunuh dalam Empat Babak* to understand the message of the film, especially the film's forth act; (2) the researcher extracted the research data in the form of French subtitles using the MKVToolNix application and compared it with the Indonesian audio script received from the CineSurya production house by email; and (3) the researcher classified the data using Gottlieb's ten subtitling strategies.

## **SUBTITLING STRATEGIES AND TECHNIQUES**

The fourth act of the film *Marlina si Pembunuh dalam Empat Babak* told the narrative of Marlina heading home after reporting the crime of Markus' thief group towards her, including robbing her livestock and raping her. In this act, Franz, a member of the thief group, threatened Novi, Marlina's close friend, to direct Marlina back to her house and return Markus' decapitated head. The threat began after Franz and his friend, Niko, managed to hijack Novi's bus ride and killed the bus driver. He then called Novi's husband, Umbu, pretending as Novi's affair partner, which provoked a fight between Novi and Umbu. In the later scene of the act, Novi succeeded in escaping Franz after receiving help from Mama Yohana and her niece, although in the end, Franz caught her again and made her a hostage.

The dialogs in the fourth act, similar to the dialogs in the previous acts, had a fast tempo and quick duration of appearance on screen. Thus, the appropriate application of the subtitling techniques was inevitable. *Code of Good Subtitling Practice* by Carroll and Ivarsson (1998) provided a few subtitling techniques regarding the spatial constraint and the duration of subtitles shown on screen:

1. The duration of subtitles shown on screen should not be less than one second and, with the exception of songs, should not be more than seven seconds;
2. The maximum number of subtitle lines must be limited to two; and
3. For two-lines subtitles, the length of the first line should be shorter than the second line to avoid disrupting the image of the film.

Furthermore, according to Caramitroglou (2018), the subtitling techniques had the purpose of providing the maximum comprehension of a whole film by optimizing the readability of the inserted subtitles. He stated that the ideal number of characters per subtitle line was 35 to 40 characters. For the segmentation and the line length of subtitle, he explained that the syntactic nodes must be prioritized and the length of two-line subtitles should be equal to each other. Caramitroglou's statement about the number of characters was supported by Gottlieb (2005), which said that the number of characters per subtitle line should be 37 characters, with the readability of 12 characters per second.

All things considered, the rules of high-quality subtitles are, at maximum, two-lined subtitles with each line consisting of no more than 37 characters, and the duration of appearance should be one to seven seconds with the readability of 12 characters per second.

Aside from subtitling techniques, subtitling strategies are needed to overcome translation problems in subtitling. In the opinion of Gottlieb (in Khalaf, 2016), there are ten subtitling strategies. First is expansion. Expansion is used to add words or contexts to the subtitles, such as cultural reference due to cultural differences in SL and TL. Second is paraphrase, which is applied to change aspects in sentences. For example, a structure or a choice of words that reflects a cultural phenomenon in a dialog. Third is transfer. It is implemented to translate a slow-tempo dialog accurately, word by word. Fourth is imitation. The purpose of this strategy is to maintain the original form of a word or a sentence from SL to TL, particularly for the name of a person and location. Fifth is transcription. This strategy is applied when there are unusual terms in SL. Sixth is dislocation. The application of dislocation is used when the effect of SL dialogs is more important than the context. Seventh is condensation, which is applied to create short subtitles by eliminating the redundancies. Eighth is decimation. In decimation, the translator omits most of the parts in SL dialog to create even shorter subtitles, which might cause a loss of important meanings to the viewers. Ninth is deletion. Deletion is a total elimination of dialogs that has no importance to the plot of the film, such as repetitions, filler words, etc. The last one is resignation. It is implemented when the translator does not find translation solutions for the SL and the loss of meaning is inevitable. The underneath table showed the classification of 123 research data (Indonesian dialogs and French subtitles of *Marlina si Pembunuh dalam Empat Babak*) based on Gottlieb's ten subtitling strategies.

*Table 1.*  
 Data Classification based on Gottlieb's ten subtitling strategies.

No.	Subtitling Strategies	Number of Data
1.	Expansion	10
2.	Paraphrase	18
3.	Transfer	47
4.	Imitation	5
5.	Transcription	0
6.	Dislocation	11
7.	Condensation	29
8.	Decimation	1
9.	Deletion	1
10.	Resignation	1
<b>Total</b>		123

### Expansion

According to Gottlieb (in Khalaf, 2016), expansion is applied when subtitles need added context, such as culture reference due to the culture difference between SL and TL. From 123 data, the translator used the expansion strategy on 10 data, among others are (1) the 37th data and (2) the 115th data.

*Table 2.*  
 Data No. 37

Data	Dialog	Subtitle
37	Umbu: Kenapa tidak lahir juga?	<i>Pourquoi le bébé n'est pas arrivé ?</i>

The 37th data is a dialog of Umbu towards Novi. It was shown on the scene of them reuniting. Umbu was asking Novi why their baby hasn't born yet, despite the fact that Novi was pregnant for more than nine months. A translation problem occurred as a result of the absence of subject in SL dialog, whereas in the TL language system, a subject is required. Even so, the visual aspect of the film was able to deliver some of the dialog's meanings to the viewers through the hand gesture of Umbu pointing toward Novi's big stomach.



*Picture 1.*  
 Umbu pointing toward Novi's big stomach.

However, the subject of the conversation remained unclear for the French viewers. For this reason, the word *le bébé* was added as the subject to produce a subtitle that follows the proper French grammar rule and is easier to understand by francophones. To conclude, the expansion strategy was applied by the translator to give more context to the viewers.

*Table 3.*  
 Subtitling Techniques for Data 37.

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
37.	01:08:26,791 → 01:08:27,958 <i>Pourquoi le bébé n'est pas arrivé ?</i>	35	-	1.16	30.1

In addition to that, the 37th data was able to meet the rules for the number of characters per line and the duration of appearance on screen but failed to fulfill the viewer reading rhythm rule. This failure was a result of the synchronization of the fast-tempo dialog and the subtitle, which sacrificed the subtitle's readability.

*Table 4.*  
 Data No. 115

Data	Dialog	Subtitle
115	Novi: <u>Sakit.</u>	<u>J'ai mal !</u>

Next, the 115th data was spoken by Novi when she was in labor. The Indonesian viewers could understand Novi's pain from an incomplete sentence that had neither a subject nor a verb. Yet, this structure created a translation problem because it couldn't be used in French. In French,

this structure would be meaningless and have no sense. The visual aspect of the scene helped the French viewers to understand a bit about Novi's condition, but it won't erase the confusion and the misunderstanding from the sentence structure.

To avoid confusion and misunderstanding, expansion was used when translating this dialog. According to *Le Robert mobile* electronic dictionary (accessed on December 14, 2019), there are more than one meaning for the word *mal*, such as (1) the word *mal* with the article *le* is the equivalent of a source of pain and miseries, and (2) the word *mal* with the article *un* is the equivalent of a physical pain. If used along with the verb *avoir*, the word *mal* with the article *un* would indicate that someone is in pain. When the French viewers read *j'ai mal* as the subtitle of the dialog, the message of the film about Novi's pain could be delivered in full with no misunderstanding.

Also, the application of subtitling techniques on this dialog was correct. The translator differentiated the dialogs from two different characters by splitting them into two lines. The other rules, which are readability, number of characters, and duration of appearance, were fulfilled with no problem.

*Table 5.*  
Subtitling Techniques for Data 115

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
115.	01:26:21,250 → 01:26:23,541 - <i>Respire !</i> - <i>J'ai mal !</i>	11	12	2.29	10

## Paraphrase

The paraphrase is used when the translator changes some aspects in the sentence, such as structure or choice of words, due to an input of cultural phenomenon in the SL dialog (Gottlieb in Khalaf 2016). The findings indicated that the paraphrase was applied on 18 data out of 123 data, for instance is the 51st data.

*Table 6.*  
Data No. 51

Data	Dialog	Subtitle
51	Umbu: Anak kau <i>sungsang</i> ,	Ton bébé se présente par les fesses.

The 51st data happened when Umbu was fighting with Novi regarding his suspicion about Novi's infidelities. Umbu accused Novi of having a breech pregnancy as a consequence of committing sexual relationships with other men. The word *sungsang* in SL dialog couldn't be



restructured in the TL subtitle using a direct equivalent. Therefore, the translator implemented the paraphrase strategy by describing the word *sungsang* in the TL subtitle.

As explained in KBBI V application (accessed on December 14, 2019), the word *sungsang* has the meaning of ‘*kaki di bawah, kepala di atas (tentang kedudukan bayi yang hendak lahir)*’ (the baby is feet first in the womb). This word could be translated using the phrase *se présente par les fesses*. The word *par* (by) in *se présente par les fesses* had the function of a method and manner preposition. The word *se présenter*, according to *Le Robert mobile* (accessed on December 19, 2019), is the equivalent of *menghadirkan diri sendiri* (presenting oneself) but also, a synonym for the word *naître* (*lahir*, born). On the other hand, the word *les fesses* implies the lower part of human’s body. Altogether, the meaning of *se présente par les fesses* showed a process of giving birth to a breech baby. This meaning corresponded to the meaning of *sungsang* in KBBI V dictionary. Hence, despite the change of structure, the message of the dialog could be delivered perfectly in the TL subtitle.

*Table 7.*  
 Subtitling Techniques for Data 51

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
51.	01:08:44,166 → 01:08:45,666 <i>Ton bébé se présente par les fesses.</i>	36	-	1.5	24

Based on the table above, this subtitle could fulfill two of three subtitling techniques. The reading rhythm rule couldn’t be fulfilled because the length of subtitle was too long for the duration of appearance, which was adjusted to the fast tempo of the dialog.

## Transfer

Gottlieb (in Khalaf 2016) stated that transfer is applied to transmit the whole form and message from SL dialog into an acceptable TL subtitle. From 123 research data, the transfer was applied on 47 data, for example is the 38th data.

*Table 8.*  
 Data No. 38

Data	Dialog	Subtitle
38	Umbu: Bagaimana si kecil?	<i>Comment va le petit ?</i>

The 38th data is a dialog of Umbu towards Novi. It was shown on the scene of Umbu asking Novi about the condition of their baby. Word-for-word translation could be done on this \



dialog while maintaining its original form and message. Both the dialog and the subtitle had the same grammatical structure. The structure consisted of an interrogative word to ask about one's condition and a noun referring to Umbu and Novi's baby. In conclusion, the transfer strategy was applied on this dialog.

*Table 9.*  
 Subtitling Techniques for Data 38

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
38.	01:08:19,375 → 01:08:20,458 <i>Comment va le petit ?</i>	21	-	1.08	19.4

For the application of subtitling techniques, the 38th data failed to meet the reading rhythm rule. Despite having less than 37 characters per subtitle line, the reading rhythm was 19 characters per second for trying to be in sync with the subtitle duration. As a result, the viewers must adjust their reading speed with the dialog's fast tempo.

*Table 10.*  
 Data No. 101

Data	Dialog	Subtitle
101	Franz: Kau masak makan malam dulu.	<i>Préparez le dîner d'abord.</i>

The 101st data happened after Franz regained Markus' decapitated head from Marlina. Before letting Novi and Marlina go, Franz ordered Novi to cook him dinner first. His words were spoken in commanding tone, thus the translator used imperative verbs when translating into TL subtitles. According to the electronic dictionary *Le Robert mobile* (accessed on December 14, 2019), the imperative verb is used to express obligation of performing an action. Furthermore, the description of time *dulu* (first), which according to KBBI V (accessed on December 14, 2019) has the meaning of 'yang mula-mula (*dikerjakan*)' (first being done), is equivalent to *d'abord*, which has a similar meaning. In conclusion, the translator implemented a transfer strategy to this data because both the SL dialog and the TL subtitle had the same grammatical structure and choice of words.

Then, the following table showed the application of the subtitling techniques to this data. The subtitle exceeded the reading rhythm rule, which is 12 characters per second. However, for the number of characters per line and the duration of appearance, this data succeeded in fulfilling the existing rules.

*Table 11.*  
 Subtitling Techniques for Data 101

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
101.	01:22:41,208 → 01:22:42,791 <i>Préparez le dîner d'abord.</i>	26	-	1.58	16.4

### Imitation

According to Gottlieb (in Khalaf 2016), the imitation strategy is implemented to preserve the original form of SL in TL, such as the name of a character and a location. In *Marlina*, imitation was used on five data, including (1) the 78th data and (2) the 110th data.

*Table 12.*  
 Data No. 78

Data	Dialog	Subtitle
78	Novi: Marlina.	<i>Marlina.</i>

*Table 13.*  
 Data No. 110

Data	Dialog	Subtitle
110	Marlina: Novi!	<i>Novi !</i>

The 78th data and the 110th data are dialogs of two different characters and happened in two different scenes. The imitation strategy was used on these dialogs because the words *Marlina* and *Novi* are the name of the film's main characters. The translator didn't alter the form of the names following the rules of French language and culture in order to preserve the originality of the film *Marlina*, which was set in Indonesian culture.

Next, the following table showed the application of subtitling techniques to the two dialogues. In the 78th data, the subtitling technique was appropriate because the subtitle had less than 37 characters per line, appeared more than one second, and the reading rhythm was less than 12 characters per second. Meanwhile, the 110th data fulfilled the rules for the number of characters per line and text readability, but failed to apply the duration of subtitle because the dialogue tempo was very fast, which was less than one second.

*Table 14.*  
 Subtitling Techniques for Data 78

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
78.	01:10:52,916 → 01:10:54,166 <i>Marlina.</i>	8	-	1.25	6.4

*Table 15.*  
 Subtitling Techniques for Data 110

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
110.	01:24:02,125 → 01:24:02,833 <i>Novi !</i>	6	-	0.7	8.5

### Transcription

Gottlieb (in Khalaf 2016) explained the application of transcription strategy when there is unusual term in dialog, such as the use of foreign languages. The findings indicated that none of the research data used the transcription strategy. This was due to the dialogs in the film *Marlina* were spoken using common Indonesian words.

### Dislocation

The dislocation strategy is used when the effect in the SL dialog is more important to translate than the context in the dialog (Gottlieb in Khalaf 2016), such as the translation of song lyrics. Among the 123 research data, 11 data implemented this strategy, including (1) the 24th data and (2) the 56th data.

*Table 16.*  
 Data No. 24

Data	Dialog	Subtitle
24	Novi: Sumpah demi Tuhan, Umbu!	Je te jure Umbu !

The 24th data is a dialog of Novi. It appeared when she tried to convince Umbu that she didn't have an affair with another man. In Indonesia, the expression *demi Tuhan* (I swear to God) is often used to express one's seriousness. The definition of the word *demi* in the KBBI V application (accessed on December 14, 2019) supported this expression's meaning. According to

KBBI V, the word *demi* (swear), if used together with the word *Tuhan* (God), has the function of expressing an absolute truth of something. Furthermore, Novi's stern tone as she uttered the dialog emphasized her anger towards Umbu. However, word-for-word translation methods couldn't be applied to this dialog due to cultural differences between Indonesian and French societies. Religious and spiritual beliefs have a major influence on the Indonesian culture, thus the existence of God in each aspect of one's life is a normal occurrence. In contrast, the French hold the value of secularism in their culture.

The translator applied dislocation to this dialog to preserve the effect of Novi's anger. The expression *je te jure* for French people has the same emotional value as the expression *demi Tuhan* for Indonesian people. According to *Le Robert mobile* (accessed on December 14, 2019), the expression *je te jure* is used to express one's anger. The existence of *je te jure* in *Le Robert mobile* is a proof that it is a common expression among French people. Therefore, translating *demi Tuhan* using this expression was a correct choice because the effect in the SL dialog could be delivered as a whole to the French viewers.

Table 17.  
Subtitling Techniques for Data 24

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
24.	01:06:43,791 → 01:06:46,083 <i>Je te jure Umbu !</i>	17	-	2.29	7.4

Based on the table above, the subtitling techniques had been applied correctly to the dialog. The number of characters per subtitle line did not exceed 37 characters, the duration of subtitle was more than one second, and the readability aspect of the text was 12 characters per second.

Table 18.  
Data No. 56

Data	Dialog	Subtitle
56	Umbu: Saya capek cari uang, Novi.	<i>Je travaille jour et nuit.</i>

On the other hand, the 56th data appeared on the discussion scene between Novi and Umbu regarding Novi's pregnancy due date. The translator applied dislocation on this data to maintain the feeling of Umbu's excessive fatigue due to continuous working. The word *capek* in the SL dialog was translated using the expression *jour et nuit*. The expression is often used among French speaker, thus it can be found in the electronic dictionary *Le Robert mobile*. Based on the entry in *Le Robert mobile* (accessed on December 14, 2019), the expression *jour et nuit* is equivalent to *tanpa henti, tanpa istirahat* (without a break, without interruption). For this reason, the sentence *je travaille jour et nuit* is equivalent to *saya lelah bekerja tanpa henti* (I am tired of working

without a break). Despite the extreme difference of grammatical structure between the dialog and the subtitle, the feeling of Umbu's excessive fatigue could be delivered and understood by the French viewers.

Next, based on the following table, this data fulfilled two of the three subtitling techniques. The data had less than 37 characters per subtitle line and appeared for more than one second. However, the subtitle failed to fulfill the readability rule by exceeding 12 characters per second limit.

*Table 19.*  
 Subtitling Techniques for Data 56

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
56.	01:08:55,375 → 01:08:56,791 <i>Je travaille jour et nuit.</i>	26	-	1.41	18.4

### Condensation

The condensation has the function of creating short subtitles by eliminating the redundancies (Gottlieb in Khalaf 2016). It is intended for normal tempo dialog. From 123 research data, there are 11 data that used condensation. For example, the 30th data.

*Table 20.*  
 Data No. 30

Data	Dialog	Subtitle
30	Mama Yohana: Tidak boleh ada yang kawin <u>sebelum saya datang.</u>	<i>Personne ne se marie <u>sans moi</u> !</i>

The 30th data is a dialog that happened when Mama Yohana and Novi were separating from each other. The condensation was implemented at the end of the dialog to create a concise subtitle. The phrase *sans moi* (*tanpa saya*) replaced the clause *sebelum saya datang*) despite the fact that the two were not equivalent to each other. However, it did not affect the original message because both of them had similar meaning, which was the absence of Mama Yohana. The French viewers could understand that the wedding cannot begin if Mama Yohana hadn't arrived at the venue.

Table 21.  
 Subtitling Techniques for Data 30

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
30.	01:07:42,416 → 01:07:45,083 <i>Personne ne se marie sans moi !</i>	31	-	2.67	11.6

Regarding the subtitling techniques application on this data, the subtitle fulfilled the three rules correctly. The number of characters in this subtitle was less than 37 characters per line, the duration of its appearance was more than one second, and the reading rhythm was less than 12 characters per second so that aspects of text readability are maintained.

### Decimation

Gottlieb (in Khalaf 2016) explained that decimation omits an extensive part of fast-tempo dialog, thus risking losing important aspects from the original message. In *Marlina's* French subtitle, the translator implemented decimation on one research data, that is the 68th data.

Table 22.  
 Data No. 68

Data	Dialog	Subtitle
68	Novi: Bodoh, <u>mati kau</u> .	<i>Imbécile.</i>

The 68th data happened when Novi was fighting with Umbu after being accused of having an affair with another man. The implementation of decimation on this dialog eliminated half of the dialog, therefore producing a short subtitle which was readable in a fast duration. However, the erasure of the phrase *mati kau* resulted in an incomplete meaning for the French viewers. Based on *Le Robert mobile* dictionary (accessed on December 14, 2019), the word *imbécile* is used on a regular basis and is equivalent to *bodoh* in Indonesian. There is a huge difference of emotional value between the word *imbécile* and the phrase *mati kau*. As a result, Novi's anger towards Umbu wasn't evident to the French viewers. In addition, the loss of meaning became more inevitable because the visual aspect of the scene did not emphasize on Novi's anger. When Novi said her dialog, the scene framed Novi as a helpless character, sitting on the ground, whereas Umbu towered over Novi to slap her.

*Picture 2.*  
 Umbu and Novi's fight



Concerning the subtitling techniques applied on this data, the translator succeeded in creating a subtitle that had less than 37 characters per line and appeared more than one second on the screen. In addition, although eliminating aspects from the subtitle affected the delivered meaning, it helped maintain the readability aspect of the subtitle.

*Table 23.*  
 Subtitling Techniques for Data 68

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
68.	01:09:18,958 → 01:09:20,333 <i>Imbécile.</i>	9	-	1.37	6.5

### Deletion

The deletion strategy is used to erase the dialogs that have no importance to the plot of the film, such as repetitions or filler words. From 123 research data, the dialog that applied deletion is the 19th data.

*Table 24.*  
 Data No. 19

Data	Dialog	Subtitle
19	Niko: Malas liat kau punya muka.	-



The 19th data happened on the fight scene between Niko and Franz. Niko, after he buried the bus driver that Franz killed, hit Franz because he did not agree with Franz's behavior. The translator used deletion on this dialog due to the fact that the dialog was considered unimportant for the viewers. The dialog could be categorized as a filler dialog, which is a dialog used to fill the void in a scene. When the dialog had been delivered, the scene moved to a new sequence and brought up an unrelated topic to Niko's dialog. Thus, the deletion of Niko's dialog from the subtitle did not disrupt the plot of the film. Moreover, Niko's dialog had the duration of less than one second and the dialog overlapped with Franz's dialog, making it hard to hear. This further emphasized the dialog's lack of importance.

### **Resignation**

According to Gottlieb (in Khalaf 2016), the resignation is implemented when the translator does not find translation solutions for the SL and the loss of meaning is inevitable, furthermore if the visual aspect of the film did not give an adequate explanation for the viewers. The findings indicated that the translator implemented this strategy on one data, that is the 79th data.

*Table 25.*  
Data No. 79

<b>Data</b>	<b>Dialog</b>	<b>Subtitle</b>
79	Franz: Kau mo mati deng kau pu anak, hah?	<i>Réponds.</i>

The 79th data occurred when Franz threatened Novi to answer a call from Marlina. Between the SL dialog and the TL subtitle, there is a huge difference in grammatical structure and choice of words. It was due to the fast tempo of the dialog, which made it impossible to recreate the structure of SL dialog in TL subtitle. Thus, the translator decided to use the resignation on this data. The translator tried to substitute the loss of the whole original meaning using a subtitle that explained the happening scene on the screen. In the electronic dictionary *Le Robert mobile* (accessed on December 14, 2019), the word *réponds* from the infinitive verb *répondre* is equivalent to *mengangkat telepon* (responding to a call). This equivalent matched the happening scene, which was the scene of Franz handing the phone to Novi as a gesture to answer Marlina's phone call. In this case, the translator tried to preserve the message in the visual aspect of the film, despite ignoring the message in the film's dialog.

Then, based on the following table, the 79th data fulfilled the three rules of the subtitling techniques. The number of characters per line did not exceed 37 characters, the duration of subtitle was more than one second, and the reading rhythm was less than 12 characters per second, thus maintaining the text readability.

Table 26.  
 Subtitling Techniques for Data 79

Data	Subtitle	car		s	car/s
		Line 1	Line 2		
79.	01:10:39,083 → 01:10:40,708 <i>Réponds.</i>	8	-	1.62	4.9

### Summary

The application of subtitling strategies in the film of *Marlina si Pembunuh dalam Empat Babak* and its percentage is summarized in the following table.

Table 27.  
 The application of subtitling strategies in *Marlina*

No.	Subtitling Strategies	Number of Data	Percentage
1.	Expansion	10	8.13 %
2.	Paraphrase	18	14.63 %
3.	Transfer	47	38.21 %
4.	Imitation	5	4.06 %
5.	Transcription	0	0 %
6.	Dislocation	11	8.94 %
7.	Condensation	29	23.6 %
8.	Decimation	1	0.81 %
9.	Deletion	1	0.81 %
10.	Resignation	1	0.81 %
<b>Total</b>		123	100 %

Based on the table above, the most common strategies to be used are transfer and condensation. The transfer is applied to dialogs that consist of short sentences or dialogs that contain imperative words, whereas the condensation is implemented to dialogs that include characters' name or dialogs that have repetitions in it. This finding indicated that the translator tried to maintain the original messages despite the spatial and temporal constraints of subtitling.

Next, out of ten Gottlieb's subtitling strategies, one strategy, which is the transcription, wasn't used in the translation of the film *Marlina si Pembunuh dalam Empat Babak*. This is due to the fact that the dialogs in the film *Marlina si Pembunuh dalam Empat Babak* used common Indonesian words and expressions. No foreign and unusual words, both for the Indonesian viewers and the French viewers, were found in the dialogs.

Then, in terms of the subtitling techniques application, several conclusions can be drawn, which include the aspect of spatial and temporal constraints, as well as the readability of the

subtitle. Based on the subtitling techniques, the maximum number of subtitle lines is two lines. Of the 119 subtitles shown on the screen, 115 subtitles consisted of one line and 4 subtitles consisted of two lines. For the number of characters rule, most of the subtitles didn't exceed the limit, which is maximum 37 characters per line. However, three data failed to meet the rule. Those are the 71st data with 39 characters per line, the 65th data and the 73rd data with 40 characters per line. The two-lined subtitles did not have a problem in fulfilling this rule.

Concerning the rule of subtitle duration on screen, most of the data met the criteria of one to seven seconds duration. However, 18 data, to be specific the 4th, 6th, 13th, 15th, 36th, 41st, 50th, 63rd, 67th, 80th, 92th, 98th, 107th, 110th, 116th, 119th, 122nd, and 123rd data, appeared less than one second. Those data are short dialogs consisting of one word and had a fast tempo. However, despite being too quick and brief, those data still meet the subtitling techniques regarding synchronization between dialog and subtitle.

Last, about the readability of subtitles, the reading rhythm shouldn't exceed 12 characters per second. From the data summary, it can be concluded that the reading rhythm varied, from 2.6 characters per second as the lowest (the 109th data) to 30.1 characters per second as the highest (the 43rd data). Out of 119 subtitles, no more than 56 data could fulfill the rule. This rule is difficult to apply because the subtitle and the dialog must be in sync. When dialogs happen in an unbroken sequence and at a fast pace, the subtitle readability must be sacrificed to display in-sync subtitles.

## CONCLUSION

Gottlieb's ten subtitling strategies are often used to overcome the spatial and temporal challenges of film translations in the form of subtitling. The findings of this research indicated that nine out of ten Gottlieb's subtitling strategies were applicable to Indonesian-French subtitles of *Marlina si Pembunuh dalam Empat Babak*. Those strategies were expansion, paraphrase, transfer, imitation, dislocation, condensation, decimation, deletion, and resignation. The transcription strategy wasn't applied because the dialogs in *Marlina* didn't use any unusual, nonsense terms in Indonesian.

The variation in the distribution of used strategies in *Marlina* was influenced by the film's genre. As a drama-thriller movie, the dialogs and the plot of *Marlina* had a fast tempo. For this reason, the translator must be able to create short subtitles while keeping the original meanings as much as possible. Transfer and condensation as the most frequent subtitling strategies used in *Marlina* revealed that the translator tried to adjust to the tempo of the film, which was connected to the film's genre.

For the application of subtitling techniques, the subtitles in the fourth act of *Marlina* met the rules of character counts, numbers of lines, and the duration of appearance on screen. However, provided that *Marlina* had quick-paced dialogs, most of the subtitles failed to meet the reading rhythm rule, which was 12 characters per second. As a result, the viewers must adapt their reading rhythm according to the tempo of *Marlina*.

As has been noted, it can be concluded that the application of subtitling strategies must be

used in combination with the subtitling techniques to produce subtitles that can be read easily by the viewers. The researcher hopes the findings of the present research can be useful for those interested in this topic. Furthermore, this research can be expanded in the future by adding more data because the researcher had limited the data to the subtitling and the dialogs in the fourth act of *Marlina si Pembunuh dalam Empat Babak*.

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